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Gaudier-Brzeska

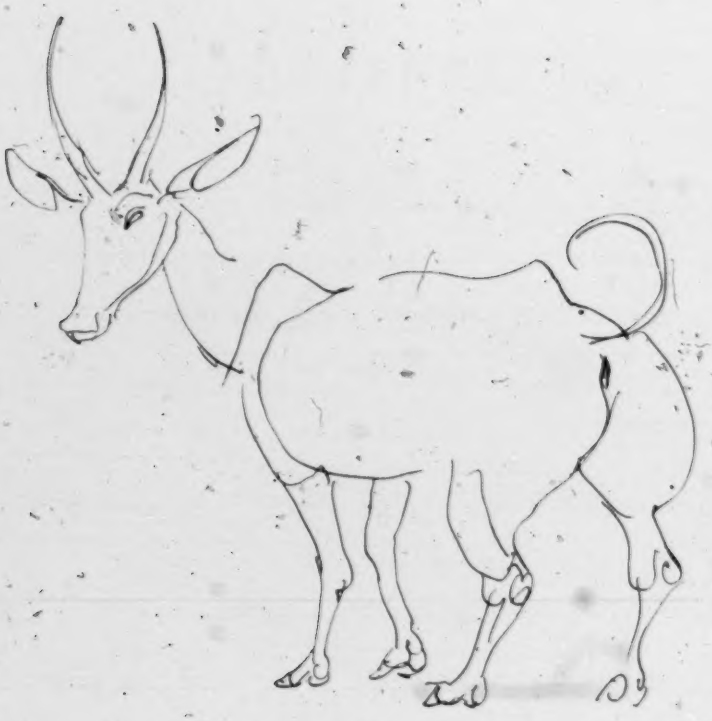
HENRI

Gaudier-Brzeska

1891–1915

AN EXHIBITION
OF SCULPTURE, PASTELS
AND DRAWINGS

THE ARTS COUNCIL OF GREAT BRITAIN
1956



Eland. Pen and ink

Foreword

The growing international reputation of British sculptors since the War, and the greatly increased interest in sculpture now shown by the public in this country, make it appropriate that the Council should show the work of sculptors who were pioneers of the modern movement in the first half of this century, amongst whom Gaudier-Brzeska holds an important place.

Although he was born and died in France, the three years of Gaudier-Brzeska's working life as a sculptor were spent in this country, and we have tended to adopt him, in the same way as other migrants such as Lucien Pissarro, as English. The selection of his sculpture shown here is a cross-section of the work of those three years, and provides not only a record of his very remarkable attainments, but an idea of his potential achievements. He was killed in the first world war at the early age of twenty-three. In addition, the rare pastels have been brought together in greater strength than on any other occasion, and are shown with about seventy drawings. The whole exhibition is the largest to have been assembled of the work of this artist, and the most comprehensive since the Memorial Exhibition at the Leicester Galleries in 1918.

The Council is much indebted to Mr H. S. Ede, the Tate Gallery and the Victoria and Albert Museum, who have lent extensively from their collections, and to the Museum of Modern Art, New York, the Art Institute of Chicago, and the Musée des Beaux-Arts, Orléans, for contributing important sculptures. Thanks are due also to the many owners in this country who have lent so generously both for the London showing of this exhibition and for the tour in the provinces.

The selection has been made and the catalogue written by Mr J. Wood Palmer.

PHILIP JAMES

Introduction

Gaudier-Brzeska was born Henri Gaudier at St Jean de Braye, Loiret on October 4th 1891. He was killed in action with the French army, after twice being decorated for bravery, at Neuville St Vaast on June 15th 1915. For any man this span of life would be counted brief; for the average artist it must preclude any significant development in his work as well as physically limiting his output. Gaudier-Brzeska was not an average artist; for him the three or four years of his working life as a sculptor were sufficient in which to pass through the phases of promise and arrive at a maturity, producing during this period so astonishing an array of sculptures and drawings that his achievement must be unparalleled in our time.

Enough has been written already about his early life in France, his visits, made possible through scholarships, to England and Germany, the variety of incongruous employment which he was obliged to take in Cardiff and London and Paris and Munich in order to live, and above all the almost pathological association with his 'sister', Sophie Brzeska. Inasmuch as heredity may play some part, it is worth remembering that his father was a carpenter and wood-carver and his forbears were said to have carved some of the figures on Chartres Cathedral. This may have some bearing on him as an instrument of creation but, equally, might be quite irrelevant to one whose qualities as a man and as an artist clearly marked him out as a creature apart.

Critics of art with only a superficial equipment for their jobs often manage to convey in their writings a flavour of the derogatory when they mention an artist or a particular work as influenced by something that has gone before. A sudden drop in the temperature of interest is implied as soon as the prototype is tracked down and remarked. For these sleuths Gaudier provided a Roman holiday. In his sculpture from 1912 until 1915 he ran through a bewildering gamut of influence—archaic Greek, Assyrian, Inca, Negro, Polynesian, Chinese, Gothic, Rodin. Like Picasso, he took unashamedly from the past, as every artist must, anything that he required to inform and infuse his own vision. What is important, and what constitutes the difference between an ordinary artist and a Picasso or a Gaudier, is the ability to digest these influences and adapt them to the creation of a personal work of art. In this process of digestion Gaudier showed a degree and rate of metabolism that is nothing short of phenomenal.

Before he reached what seemed likely to remain his own personal style of sculpture, if death had not intervened, he produced everything from the classical torsos, such as the marble in the Victoria and Albert Museum, conventional portrait busts (*Major Smythies*, Cat. No. 1) and the archaic *La Chanteuse Triste* (Cat. No. 17) to the extreme of abstraction, the cactus-inspired *Birds Erect* (Cat. No. 30). In between were outbursts of Vorticism in the sculpture and drawings, and of *fauvisme* in the pastels reminiscent of the *Mme. Matisse* of 1905. In some quarters too much emphasis has been laid on his Vorticist work, notably in Ezra Pound's *Memoir*. This book uses Gaudier, not quite justifiably, as a peg on which to hang the theories of the author and of the Vorticists and Wyndham Lewis, and ignores the obvious evidence which points to him being fundamentally a humanist sculptor. Many artists in England, during the period immediately after Roger Fry's post-Impressionist exhibition in 1910, were driven by enthusiasm in

PLATE 1 *Self-Portrait.* 1913.
Pastel (*Cat. No.* 38)

their revolt against Impressionism to extremes of 'construction'. Gaudier was no exception; but since he came of age too near the era of austerity and streamlining to feel much affinity for the tempo of Greek urbanity or the exhausting complexities of Michelangelo, in another way, and because he was so vital a human being, he was bound to reject in the end the arid formulas implicit in any 'ism'.

In the publication *Blast* to which Gaudier contributed, perhaps from belief in its ideals but equally possibly because he needed money, he states that 'sculptural feeling is the appreciation of masses in relation. Sculptural ability is the defining of those masses by planes.' These maxims he applied most of all in his later works which show him to have passed through the period of various influences and to have emerged capable of creating sculpture of originality and great beauty. In *Stags* (Cat. No. 26) and the *Red Stone Dancer* (Cat. No. 24) the ordered relation of forms, achieved only after constant and intense practice in abstraction, is a sequence so logical that it seems as if there could have been no possible alternative. This sense of inevitability, which is instinct only in great art, and the vital force arising from so complete an understanding of the sculptural problems involved, makes each work a finite law unto itself, unalterable as in music.

In his drawings, of which some hundreds remain and as many hundreds must have been destroyed or lost, Gaudier produced a body of work that would have placed him very high even if he had never sculpted at all. The pastels, ranging from the near-caricatures of *A Labourer* (Cat. Nos. 32 and 33) to the later *fauve* portraits, are very rare. The charcoal figures and heads, in which the collection of the Victoria and Albert Museum is especially rich, are patently a sculptor's drawings and reveal the most profound anatomical knowledge as well as his passion for the reduction of form to planes. The drawings in line are in a sense of three kinds: those of animals in the Chinese manner which are, as their influence would suggest, decorative; animals and nudes in which the line, at once strong and delicate, is so exactly placed that the weight and substance and character of the subject are made instantly apparent, but with the utmost economy of means; and various figures in thicker line directly planned as studies for sculpture.

The artist himself has written '*La ligne est une chose purement imaginative, elle ne vient dans le dessin que pour contenir les plans de la masse, reçevant la lumière et créant l'ombre, les plans convoient la seule sensation artistique et la ligne ne leur sert que de cadre*'. And faithfully he lives up to this difficult standpoint. In the revelation of their individual good or evil his animals disturbingly cross over the frontier and invade our own world; his nudes are not the nudes of lesser artists and the art school, models who have just taken off their clothes, but within the flawlessly accurate suggestion of '*cadre*' are magnificently three-dimensional and pagan in the freedom and opulence of the flesh. *The Riders in the Park* are also worthy of mention, not only as magnificent studies of horses in movement, so clearly in some instances anticipating Marino Marini, but as revealing the artist's lively sense of the absurd. It is not too much to say that among drawings of the last hundred years, Gaudier-Brzeska's line is unequalled in fluent sensitivity except by Ingres, and in its powerful control and *panache* except by the Picasso of the series '*L'Atelier du sculpteur*'. Although there is no doubt that he must be considered first and foremost as a sculptor, his line drawings are nevertheless an important part of his whole *oeuvre*.

It is incomprehensible that the French, normally so astute in discovering talent, should, with the exception of a few individuals, have remained blind to this artist for

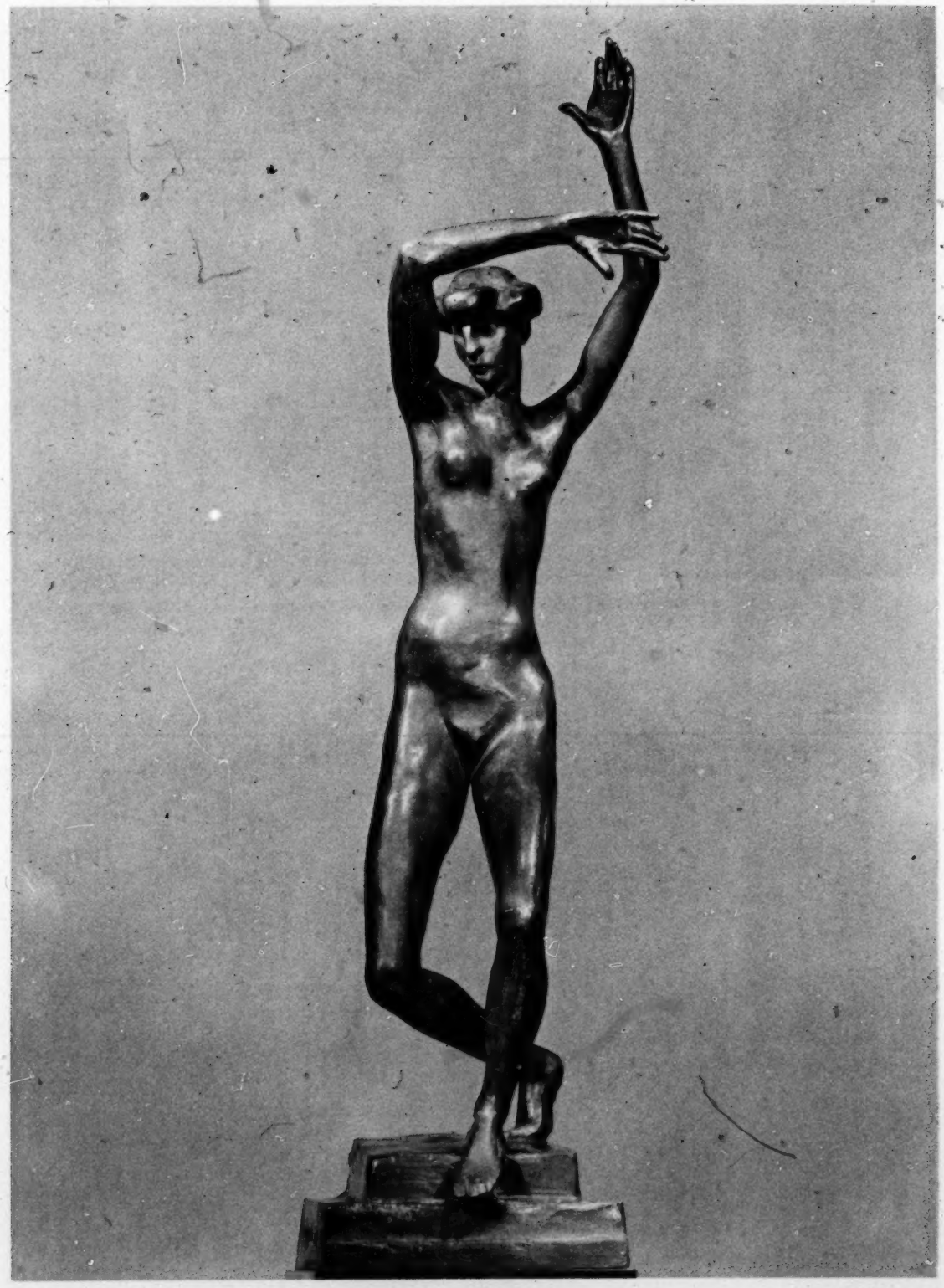
PLATE II *The Wrestler*. 1913.
Lead (*Cat. No.* 7)

forty years, but their loss has been our gain. Much of Gaudier's sculpture, and indeed some of his best, is unfortunately scattered about America, but enough remains here for posterity to judge its value. His gifts were many: a strange beauty, vivid intelligence, enormous vitality, an uncanny appreciation of form, the power of concentration, and that one thing absolutely essential to a sculptor, great physical strength. Perhaps it is that seen in context with Sophie Brzeska, a creature so dogged by disaster as to be straight out of Euripides, it seems all the more unsafe to have been endowed with so much. And so it proved to be. When he was killed at the age of twenty-three he had worked for little more than three years as a sculptor, but even that pitifully short time was long enough for him to take his place among the very few artists in our day and age who can with certainty lay claim to genius.

J. WOOD PALMER

Stag (in the Chinese manner) 1913. Pen and indian ink

PLATE III *The Dancer. Bronze (Cat. No. 12)*



Biographical Notes

1891

Born October 4th at St. Jean de Braye (Loiret).

1903–08

Educated at Orléans. Won two scholarships; the first a visit of two months to London and the second to study English business methods at Bristol University.

Worked temporarily in Cardiff at a coal-merchant's.

1909

Sent by Bristol University to Germany to study art.

Worked at a factory in Munich.

In October returned to Paris, and was employed as a translator in a library.

1910

Met Sophie Brzeska, a Pole, in the library of Ste. Geneviève in Paris.

Decided to devote himself to sculpture.

Returned to St. Jean de Braye, Sophie taking lodgings in the next village.

1911

Disagreement with his family about Sophie. Both returned to Paris.

In January decided to go to London.

Added the name Brzeska to his own.

Was employed as a clerk in the city by a shipping broker.

Did some poster work which was unsuccessful.

1912

Met Brodzky, Haldane MacFall, Middleton Murry, Lovat Fraser and others who were to help him in various ways.

Made numerous studies of birds and animals at the Zoo, and of boxing and wrestling matches which were later used for his sculpture.

Commissioned to sculpt Maria Carmi as the Nun in the Miracle.

Several pastels also done during this year.

1913

An important year in his career.

Moved into a studio under half a railway arch in Putney.

Met Frank Harris, and later Ezra Pound, who remained his friend for the rest of his life.

Exhibited at the Alpine Club where he sold several sculptures. With Sophie, visited Littlehampton on holiday, and in Arundel Park made many drawings of deer.

1914

Exhibited with the London Group, and the Allied Artists' Association at the Albert Hall.

After one abortive attempt, joined the French army. Made several carvings in the trenches from rifle butts, etc., all but one of which are lost.

1915

Was promoted first to Corporal, then to Sergeant.

Showed at the London Group Exhibition in the Goupil Gallery two drawings he made in the trenches.

Killed on June 5th, during an infantry charge at Neuville-Saint-Vaast.

PLATE IV *Horace Brodzky*. 1913.
Bronze (*Cat. No.* 19)

Bibliography

These works are referred to in the list of this catalogue by the abbreviations given at the end of each book.

POUND, EZRA	*Gaudier-Brzeska. A Memoir including the published writings of the sculptor, and a selection from his letters.* 38 illus. John Lane, London. 1916. [Ezra Pound]
EDE, H. S.	*A Life of Gaudier-Brzeska.* 83 illus. William Heinemann, London. 1930. [Ede, Life]
EDE, H. S.	*Savage Messiah.* 18 illus. William Heinemann, London. 1931. [Ede, S. M.]
BRODZKY, HORACE	*Henri Gaudier-Brzeska.* 1891-1915. 56 illus. Faber & Faber, London. 1933 [Brodzky]
BRODZKY, HORACE	*Gaudier-Brzeska Drawings.* 92 illus. Faber & Faber, London. 1946. [Brodzky Drawings]
GAUDIER-BRZESKA	*H. Gaudier-Brzeska.* 1891-1915. [A portfolio of twenty sheets of reproductions of drawings] London (Ovid Press) n.d.
*LONDON: The Leicester Galleries	*A memorial exhibition of the work of Henri Gaudier-Brzeska with a prefatory note by Ezra Pound.* 4 illus. May-June, 1918 [London 1918]
*ORLÉANS: Musée des Beaux-Arts	*Henri Gaudier, sculpteur orléannais,* 1891-1915 (Exhibition) Mars-Avril, 1956. With prefatory notes by René Varin and Jacqueline Auzas-Pruvost. 6 illus. [Orléans 1956]

* The two important one-man exhibitions. No reference is made in this catalogue to the many mixed exhibitions in London during the artist's lifetime in which he was represented by a number of the works exhibited here.

Sophie Brzeska. Pen and ink

The Catalogue

Works marked L *are shown only in London*

SCULPTURE

1 MAJOR SMYTHIES 1912

Bronze. H.17 in.
Rep.: Brodzky, facing p. 82. Ede, Life pl. XVI
Exh.: London 1918 (Cat. No. 97) under the title 'A Bust of a Military Officer'
Lent by Manchester City Art Gallery

2 RUSSIAN BALLET 1912

Bronze H. 25 in.
This is a study of Bolm and Karsavina in the ballet '*L'Oiseau de Feu*'
Rep.: Brodzky, facing p. 36
Exh.: London 1918 (Cat. No. 31)
Lent by the Leicester Galleries

3 THE IDIOT

Bronze. H.6¾ in.
Rep.: Brodzky, facing p. 66
Exh.: London 1918 (Cat. No. 21). One cast under the title 'Head of an Idiot', lent by Alan Fraser
Lent by Leicester Art Gallery

4 TORSO

Bronze. H.18 in.
Rep.: (plaster cast) Brodzky, facing p. 16
Lent by Brinsley Ford, Esq.

5 TORSO L

Bronze. H.8 in.
Lent by H. S. Ede, Esq.

6 HEAD

Bath stone. H.12 in.
One of the three stone carvings made by the artist in three days to show to Epstein
Lent by H. S. Ede, Esq.

7 THE WRESTLER 1913
Plate II
Lead. H.25⅝ in.
Rep.: Brodzky, facing p. 32. Ede, Life pl. XXIX
Lent by Leeds City Art Gallery

8 SEPULCHRAL MONUMENT
Bath stone. H.16½ in.
Rep.: Brodzky, facing p. 33
Exh.: London 1918 (Cat. No. 89) Orléans 1956 (Cat. No. 2) under the title 'Jeune Femme Assise'
Lent by the Earl of Sandwich

9 MATERNITY
Serravezza marble. H.11 in.
Formerly in the Eumorfopoulos Collection
Rep.: Brodzky, facing p. 17. Ede S.M., facing p. 192. Ede, Life pl. XXXIV
Exh.: London 1918 (Cat. No. 35)
Lent by Mrs Walter Sedgwick

10 CROUCHING WOMAN
Marble. H.9 in.
Exh.: Orléans 1956 (Cat. No. 12)
Lent by the Walker Art Center, Minneapolis

11 MALE NUDE L
Alabaster. H.18½ in.
Formerly in the Collection of Roger Fry
Lent by Mrs Leonard K. Elmhirst

12 THE DANCER
Plate III
Bronze. H.28⅞ in.
A study of Sophie Brzeska
Rep.: Ede, Life pls. II and XL
Exh.: London 1918 (Cat. No. 11) Orléans 1956 (Cat. No. 10 and rep.)
Lent by Mrs Violet Schiff

13 TWO MEN
Bronze. H.12 in.
Lent by Mrs Burra

14 AMOUR 1912-13
Alabaster relief (gilt background) 18×5 in.
Rep.: Brodzky, facing p. 97
Exh.: London 1918 (Cat. No. 34) under the title 'High-relief'
Lent by Mrs Esther Konstam

15 FAWN 1913 L
Bronze. L.11 in.
Rep.: Ede S.M., facing p. 84 under the title 'Sleeping Doe'. Ede, Life pl. XXXVI 'Sleeping Fawn'
Exh.: London 1918 (Cat. No. 96)
Lent by the Mayor Gallery

16 WOMEN CARRYING SACKS
Modelled plaster relief. 14×11 in.
Rep.: Brodzky, facing p. 44
Exh.: Orléans 1956 (Cat. No. 11)
Lent by Horace Brodzky, Esq.

17 LA CHANTEUSE TRISTE 1913 L
Derby stone. H.33½ in.
Rep.: Ede, Life pl. XXXIII. Ezra Pound, pls. XXIII and XXIV
Exh.: London 1918 (Cat. No. 100) and rep. under the title 'The Singer'
Lent by the Trustees of the Tate Gallery

18 CAT L
Glazed pottery. H.5 in.
Made for the Omega Workshops
Rep.: Brodzky, facing p. 125
Lent by Mrs E. H. Baty

19 HORACE BRODZKY 1913
Plate IV
Bronze. H.27 in.
Rep.: Brodzky, facing p. 51. Ede S.M., facing p. 232. Ede, Life pl. XXXII
Exh.: (plaster cast) Orléans 1956
Lent by Bristol City Art Gallery

20 CARITAS
Stone. H.17¾ in.
Rep.: Ezra Pound pl. XVII
Exh.: Orléans 1956 (Cat. No. 8 and rep.)
Lent by the Musée des Beaux-Arts, Orléans

21 GARDEN ORNAMENT L
Lead. H.14 in.
Lent by H. S. Ede, Esq.

22 MERMAID
Marble. L.11 in.
Lent by H. S. Ede, Esq.

PLATE V *Stags*. 1914.
Veined alabaster (*Cat. No.* 26)

23 DOG

Marble. L.14 in.
Rep.: Ede, Life pl. XXVIII. Ede S.M., facing p. 84

Lent by Sir J. Dyer Simpson

24 RED STONE DANCER 1913

Mansfield sandstone. H.17 in.
Rep.: Ezra Pound, pls. V and VI. Ede, Life pl. XXXVIII
Exh.: London 1918 (Cat. No. 72) Orléans 1956. (Cat. No. 14 and rep.)

Lent by the Trustees of the Tate Gallery

25 DUCK L

Marble. L.4⅞ in.
Exh.: Orléans 1956 (Cat. No. 5)

Lent by H. S. Ede, Esq.

26 STAGS 1914
Plate V

Veined alabaster H.13¾ in.
Formerly in the Samuel Lustgarten Collection
Rep.: Brodzky, facing p. 45. Ezra Pound, pl. XXII. Ede, Life pl. XLIII
Exh.: London 1918 (Cat. No. 44)

Lent by the Art Institute of Chicago

27 THE IMP 1914 L

Veined alabaster. H.15¾ in.
Rep.: Ezra Pound pl. XVIII. Ede, Life pl. XLV
Exh.: London 1918 (Cat. No. 28)

Lent by the Trustees of the Tate Gallery

28 THE WRESTLERS 1914

Carved plaster relief
Rep.: Brodzky, facing p. 98
Exh.: London 1918 (Cat. No. 69)

Lent by H. S. Ede, Esq.

29 DOOR KNOCKER L

Bell-metal. 6⅞ × 3⅛ in.
One original sketch for this work is shown in this exhibition (Cat. No. 105)
Exh.: Orléans 1956 (Cat. No. 4)

Lent by H. S. Ede, Esq.

30 BIRDS ERECT 1914

Limestone
Rep.: Brodzky, facing p. 116. Ezra Pound, pl. XX
Exh.: London 1918 (Cat. No. 56)

Lent by the Museum of Modern Art, New York

31 CARVING 1915 L

Bone (the handle of a toothbrush)
A carving sent by the artist from the trenches to Mrs R. P. Bevan (Stanislawa de Karlowska)
Exh.: London 1918 (Cat. No. 28A)

Lent by R. A. Bevan, Esq.

PASTELS AND WATERCOLOURS

32 A LABOURER 1912 L

Pastel 21¼ × 29 in. Signed bottom left *H. GaudierBrzeska 12*

Lent by Mrs Anna de Goguel

33 A LABOURER 1912

Pastel. 21¼ × 18 in. Signed bottom left *H. GaudierBrzeska 12*
Rep.: Brodzky Drawings, pl. 71 and book jacket, both in colour

Lent by A. W. L'Estrange-Fawcett, Esq.

34 A PIKE

Watercolour. 8¾ × 14¾ in.

Lent by R. Mount, Esq.

35 CAULIFLOWER ON A TABLE

Chalk and Wash. 22 × 15 in.

Lent by the Victoria and Albert Museum

36 MADEMOISELLE BRZESKA 1913

Pastel. 21½ × 14½ in.
Rep.: Ede S.M., facing p. 112
Exh.: Orléans 1956 (Cat. No. 48 and rep.)

Lent by H. S. Ede, Esq.

37 PORTRAIT OF SOPHIE BRZESKA 1913

Pastel. 29 × 21⅝ in.

Lent by Southampton Art Gallery

PLATE VI *Head.*
Conté crayon (*Cat. No.* 85)

38 SELF PORTRAIT 1913
Plate I
Pastel 20½ × 14⅛ in. Signed top right *H.G.B.* enlaced '13
Exh.: Orléans 1956 (Cat. No. 71)
Lent by Southampton Art Gallery

39 PORTRAIT OF HORACE BRODZKY
Pastel. 29 × 22 in. Signed top left *H. GaudierBrzeska* and inscribed in Polish, *to my friend Brodzky*
Rep.: Brodzky Drawings, pl. 38 in colour
Lent by Peter Pears, Esq.

40 PORTRAIT OF BRODZKY
Pastel. 9⅞ × 7⅞ in.
Lent by Dr Hugh Richards

41 COMPOSITION
Pastel. 18¾ × 12⅛ in.
Exh.: London 1918 (Cat. No. 36) under the title 'pastel drawing'
Lent by R. A. Bevan, Esq.

42 THREE FIGURES
Chalk and Watercolour. 18½ × 11½ in.
Rep.: Ede, Life pl. LIV
Lent by H. S. Ede, Esq.

43 MAN AND HORSE
Chalk and Watercolour. 18⅝ × 11⅞ in.
Lent by H. S. Ede, Esq.

44 DANCING WOMAN
Chalk and Watercolour. 18½ × 11⅞ in.
Lent by H. S. Ede, Esq.

DRAWINGS

45 SELF PORTRAIT
Sanguine. 9¼ × 6½ in.
Inscribed bottom left *à ma p'tite Matka —pikus'*
Lent by the Contemporary Art Society for Wales

46 THE EMPLOYER AND THE EMPLOYEE
Pen and ink. 8 × 8⅓ in.
Commissioned by Frank Harris for the publication 'Modern Society'
Rep.: Brodzky, facing p. 46
Lent by Wyndham T. Vint, Esq.

47 THE SENTRY AND THE NURSEMAID
Pen and wash. 15 × 9½ in.
Signed bottom left *H.G.B.* enlaced
Commissioned by Frank Harris for the publication 'Modern Society'
Rep.: Brodzky, facing p. 156
Lent by Major E. Beddington-Behrens

48 CAT
Indian ink. 8½ × 11¼ in.
Probably a study for the Cat in glazed pottery (Cat. No. 18)
Exh.: Orléans 1956 (Cat. No. 27)
Lent by H. S. Ede, Esq.

49 STAG (in the Chinese manner)
Indian ink on brown paper. 8⅛ × 13 in.
Signed bottom right *GaudierBrzeska 1913*
Exh.: Orléans 1956 (Cat. No. 51 and rep.)
Lent by H. S. Ede, Esq.

50 DEER (in the Chinese manner)
Pen and Indian ink. 8¼ × 12 in.
Exh.: Orléans 1956 (Cat. No. 68)
Lent by Ronald Duncan, Esq.

51 TWO DEER (in the Chinese manner)
Pen and Indian ink. 8¼ × 10⅞ in.
Lent by Ronald Duncan, Esq.

52 SOPHIE BRZESKA
Pen and ink. 9⅜ × 11⅞ in.
Rep.: Brodzky, facing p. 144. Brodzky Drawings pl. 15
Exh.: London 1918
Lent by the Earl of Sandwich

53 HOUSES AND BOATS
Pencil and charcoal. 14⅞ × 9⅞ in.
Possibly of Littlehampton
Lent by H. S. Ede, Esq.

54 WOMAN IN THE WIND
Pencil. 10 × 7½ in. Signed bottom left *H. GaudierBrzeska*
Lent by H. S. Ede, Esq.

55 ELEPHANT
Pen and ink. 9⅝ × 14½ in.
Rep.: Brodzky Drawings pl. 45
Lent by the Victoria and Albert Museum

PLATE VII *Male Nude. Charcoal (Cat. No. 94a)*

56 WOLF

Pen and ink. $14\frac{1}{4} \times 9$ in.
Rep.: Brodzky Drawings pl. 16
Lent by the Victoria and Albert Museum

57 CAT

Charcoal. $11\frac{1}{4} \times 14\frac{3}{8}$ in.
Lent by the Victoria and Albert Museum

58 THREE BIRDS

a. pencil. $9\frac{3}{4} \times 7\frac{5}{8}$ in.
b. crayon. $14\frac{7}{8} \times 9\frac{7}{8}$ in.
c. pencil. $9\frac{7}{8} \times 7\frac{1}{4}$ in. Signed bottom left *H. GaudierBrzeska*
Lent by H. S. Ede, Esq.

59 HEAD OF A HORSE

Crayon. $10 \times 7\frac{1}{2}$ in. Signed bottom right *H. GaudierBrzeska*
Lent by H. S. Ede, Esq.

60 ALOE

Pen and wash. $13\frac{1}{2} \times 9\frac{1}{8}$ in. Signed bottom left *H. GaudierBrzeska 13* and inscribed '*l'agave*'
Rep.: Ede Life pl. LVII
Exh.: Orléans 1956 (Cat. No. 55)
Lent by H. S. Ede, Esq.

61 BIRD RISING FROM THE WATER

Pen and ink. $10 \times 7\frac{1}{4}$ in. Signed top right *H. GaudierBrzeska*
Rep.: Brodzky Drawings pl. 84
Lent by H. S. Ede, Esq.

62 COCK

Pen and ink. $14\frac{3}{8} \times 9\frac{3}{8}$ in. Signed bottom right *H.G.B.*
Lent by H. S. Ede, Esq.

63 HEAD OF A BOY

Pencil. $9\frac{3}{4} \times 7$ in.
Lent by H. S. Ede, Esq.

64 ANTELOPE

Pen and ink. $9\frac{1}{4} \times 14\frac{1}{2}$ in. Signed bottom right *Henri GaudierBrzeska*
Lent by the Victoria and Albert Museum

65 RECLINING NUDE

Pen and ink. $7 \times 9\frac{5}{8}$ in. Signed bottom left *G.B.*
Rep.: Brodzky, p. 27. Brodzky Drawings pl. 56
Lent by John Petts, Esq.

66 MALE NUDE

Pen and ink. $15 \times 9\frac{1}{4}$ in.
Lent by L. Urquhart-White, Esq.

67 SOPHIE READING

Pen and ink. 9×12 in.
Lent by Alan Froy, Esq.

68 SOPHIE AT TABLE

Pen and ink. 15×20 in.
Lent by H. S. Ede, Esq.

69 SOPHIE WITH PLATE

Pen and ink. 20×15 in. Signed bottom left *H. GaudierBrzeska.* Inscribed bottom right '*Zosik GaudierBrzeska, dla majego najukochańszego Zosika, 6 Juillet 1913*'
Exh.: Orléans 1956 (Cat. No. 46)
Lent by H. S. Ede, Esq.

70 HEAD OF AN OLD MAN

Charcoal. 8×6 in. Signed bottom right *H. GaudierBrzeska 12*
Lent by Horace Brodzky, Esq.

71 DOG

Pen and Indian ink. $6\frac{3}{4} \times 12\frac{1}{2}$ in. The same subject appears in the marble bas-relief with painted background in the Samuel Lustgarten collection now in the Art Institute of Chicago
Rep.: Brodzky, facing p. 80
Lent by the Trustees of the Tate Gallery

72 RECLINING TIGER

Pen and ink. 9×13 in.
Lent by Wyndham T. Vint, Esq.

73 TIGER

Pen and Indian ink. $9\frac{5}{8} \times 14\frac{7}{8}$ in.
Lent by Dr. F. H. K. Green

74 ELAND

Pen and ink. $9\frac{3}{4} \times 14\frac{1}{2}$ in.
Lent by the Trustees of the Tate Gallery

PLATE VIII *Wrestlers.*
Pen and wash (*Cat. No.* 108)

75 LEOPARD II
Pen and ink. $9\frac{3}{4} \times 14\frac{1}{2}$ in.
Lent by the Trustees of the Tate Gallery

76 WOLF
Pen and ink. $9\frac{3}{4} \times 13\frac{1}{2}$ in.
Rep.: Ede, Life pl. LIX
Lent by the Trustees of the Tate Gallery

77 HEAD OF WOLMARK
Pencil. $9\frac{1}{2} \times 13\frac{1}{4}$ in. Bottom right a signature (possibly not the artist's) *Brzeska*
Rep.: Brodzky Drawings, pl. 33
Exh.: Orléans 1956 (Cat. No. 73)
Lent by Ronald Duncan, Esq.

78 ADAM AND EVE
Pen and ink. 18×15 in. Signed bottom right *HGB enlaced 13*
Exh.: Orléans 1956 (Cat. No. 69)
Lent by Ronald Duncan, Esq.

79 HEAD OF A BOY
Pen and ink. $14\frac{3}{8} \times 9\frac{1}{2}$ in. Signed bottom right *H. GaudierBrzeska* and inscribed '*mojemu Zosikowi*'
Lent by the Trustees of the Tate Gallery

80 HEAD OF A GIRL
Pen and ink. $14\frac{1}{4} \times 9\frac{3}{4}$ in. Signed bottom left *H. GaudierBrzeska* and inscribed '*mojemu Zosikowi na pamiątkę wielkiej awantury*'
Lent by the Trustees of the Tate Gallery

81 PUMA I
Pen and ink. $7\frac{1}{2} \times 14$ in.
Lent by the Trustees of the Tate Gallery

82 LYNX
Pencil. $6\frac{7}{8} \times 10$ in. inscribed bottom left '*c'est ce lynx là que je viens de faire en terre*'
Exh.: Orléans 1956 (Cat. No. 21)
Lent by H. S. Ede, Esq.

83 HEAD OF A GIRL
Pencil. $7\frac{7}{8} \times 5\frac{1}{2}$ in.
Exh.: Orléans 1956 (Cat. No. 35)
Lent by H. S. Ede, Esq.

84 FEMALE NUDE
Charcoal. 15×9 in.
Lent by the Victoria and Albert Museum

85 HEAD
Plate VI
Conté crayon. $13 \times 9\frac{3}{4}$ in.
Rep.: Brodzky Drawings, pl. 19 under the title 'Head of a Woman'
Lent by the Victoria and Albert Museum

86 MALE NUDE
Charcoal. $20 \times 14\frac{1}{4}$ in.
Lent by the Victoria and Albert Museum

87 FEMALE NUDE
Charcoal. $20\frac{1}{4} \times 10$ in.
Rep.: Brodzky Drawings, pl. 50
Lent by the Victoria and Albert Museum

88 A DRAWING
Pencil and wash. 18×22 in.
Lent by Saunders Lewis, Esq.

89 EQUESTRIENNE (Riders in the Park series)
Pen and ink. 18×22 in.
Rep.: Brodzky Drawings, pl. 42
Lent by Bristol City Art Gallery

90 EQUESTRIENNE (Riders in the Park series)
Pen and ink. $9\frac{5}{8} \times 14\frac{7}{8}$ in. Signed right *H. GaudierBrzeska* and inscribed '*Mojemu Zosikowi najukochańszemu*'
Exh.: Orléans 1956 (Cat. No. 53)
Lent by H. S. Ede, Esq.

91 EQUESTRIAN (Riders in the Park series)
Pen and ink. $9\frac{7}{8} \times 14\frac{3}{4}$ in.
Rep.: Ede, Life pl. LX
Exh.: Orléans 1956 (Cat. No. 54)
Lent by H. S. Ede, Esq.

92 MALE NUDE
Charcoal. 15×8 in.
Lent by the Victoria and Albert Museum

93 FEMALE NUDE
Charcoal. $17 \times 11\frac{1}{4}$ in.
Rep.: Brodzky Drawings, pl. 65
Lent by the Victoria and Albert Museum

94 MALE NUDE AND FEMALE NUDE
Plate VII

a. Charcoal. 12×7⅞ in.
Rep.: Brodzky Drawings, pl. 2
b. Charcoal. 14¾×9½ in.
Lent by the Victoria and Albert Museum

95 SCULPTURED HEAD

Charcoal. 18×11⅞ in.
A study for Cat. No. 6
Lent by the Victoria and Albert Museum

96 COCK

Green ink. 5½×7¾ in.
Rep.: Ede, Life p. 173. Ezra Pound, pl. XXXVIII
Exh.: Orléans 1956 (Cat. No. 39)
Lent by H. S. Ede, Esq.

97 GARDEN FIGURE

Pen and ink. 12×7¼ in.
Lent by the Victoria and Albert Museum

98 MAN ON A HORSE

Pen and ink. 16⅛×20 in. Signed bottom right *Henri GaudierBrzeska 1913*
Rep.: Ezra Pound, pl. XXXIV under the title 'Equestrian'
Lent by the Trustees of the Tate Gallery

99 STUDY FOR THE RED STONE DANCER

Indian ink. 14⅞×9⅝ in.
Exh.: Orléans 1956 (Cat. No. 59)
Lent by H. S. Ede, Esq.

100 TWO SKELETONS

Red Indian ink. 9⅞×7⅛ in.
Exh.: Orléans 1956 (Cat. No. 49)
Lent by H. S. Ede, Esq.

101 THE WRESTLERS

Pen and ink. 9⅜×15 in.
A study for the bas-relief of 1914 (Cat. No. 28)
Exh.: Orléans 1956 (Cat. No. 88)
Lent by H. S. Ede, Esq.

102 TWO WOMEN AND A CHILD

Crayon. 18⅞×12¼ in.
Exh.: Orléans 1956 (Cat. No. 81)
Lent by H. S. Ede, Esq.

103 WOMAN AND TWO CHILDREN

Indian ink and wash. 18⅞×12½ in.
Exh.: Orléans 1956 (Cat. No. 81)
Lent by H. S. Ede, Esq.

104 CARITAS

Indian ink. 15×10 in.
A study for the sculpture (Cat. No. 20)
Lent by H. S. Ede, Esq.

105 SKETCH FOR A DOOR KNOCKER

Indian ink and wash. 13½×8⅛ in.
Exh.: Orléans 1956 (Cat. No. 40)

106 SKETCH FOR A DOOR KNOCKER

Pencil and wash. 15×10⅛ in.
Exh.: Orléans 1956 (Cat. No. 41)
Lent by H. S. Ede, Esq.

107 WOMAN AND DOG

Charcoal. 18½×12 in.
Rep.: Ede, Life pl. LV
Lent by H. S. Ede, Esq.

108 WRESTLERS
Plate VIII

Pen and wash. 18⅞×12 in.
Rep.: Ede, Life pl. LVI
Exh.: Orléans 1956 (Cat. No. 89)
Lent by H. S. Ede, Esq.

109 a. A MITRAILLEUSE IN ACTION

Pencil. 11⅛×8¾ in. Signed bottom right *H. GaudierBrzeska* and inscribed top left '*a mitrailleuse in action*'
Rep.: Brodzky Drawings, pl. 36
Exh.: Orléans 1956 (Cat. No. 91)

b. ONE OF OUR SHELLS EXPLODING

Pencil. 8¾×11¼ in. Signed bottom left *H. GaudierBrzeska* and inscribed bottom right to top '*one of our shells exploding*'
Rep.: Brodzky Drawings, pl. 21
Exh.: Orléans 1956 (Cat. No. 92)
Both these drawings were made in the trenches at Craonne
Lent by H. S. Ede, Esq.

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